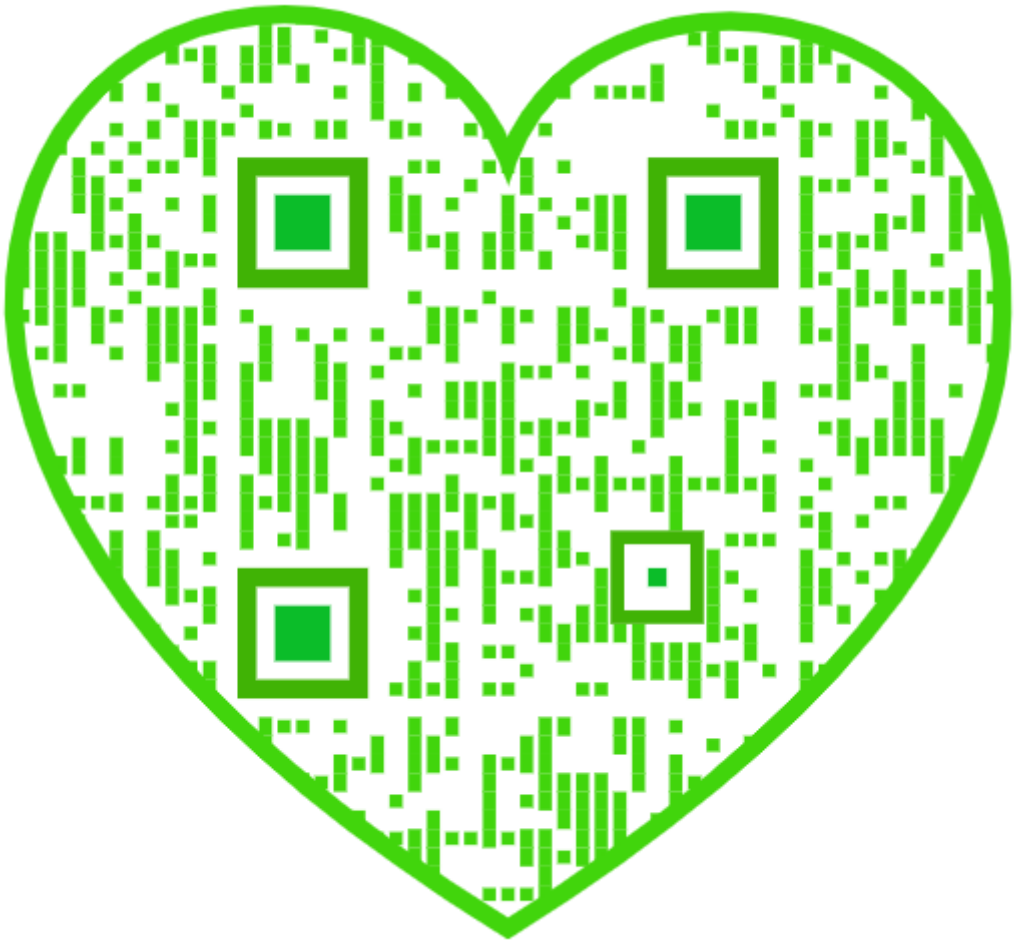
SOME GERMAN WOODCUTS OF THE FIFTEENTH CENTURY



SOME GERMAN WOODCUTS OF THE FIFTEENTH CENTURY

FROM THE LIBRARY OF
JOHN CHARRINGTON
THE GRANGE, SHENLEY

SOME GERMAN WOODCUTS OF THE FIFTEENTH CENTURY

Rare
NE
1245
.S66
1898
Folio

FOREWORD.

Of the 35 reproductions of German woodcuts here given, 29 are all that were done of a series chosen by William Morris to appear in the Catalogue of his library, which was to have been annotated by him and printed at the Kelmscott Press. The other 6 were made for his article in the 4th number of Bibliographica on the Early Woodcut Books of Ulm & Augsburg, and thanks are due to Messrs. Kegan Paul, Trench, Trübner & Co. for the loan of the blocks, as well as for permission to quote the portions of the article which serve as an introduction to this book. These quotations will show the nature of the remarks that Mr. Morris intended to write for the Catalogue, of which they would have been the most interesting feature. A minor feature was to have been a statement of the number of different cuts, and the number of cuts including repetitions, in the principal illustrated books. For this purely scientific side of the work I was made responsible, and as the early printers usually repeated their cuts, and no one has hitherto troubled to count them in this way, it has seemed worth while to preserve these few statistics now that the original design of the Catalogue has fallen through. They are accordingly printed as an appendix in a list of the more important woodcut books that the library contained. For some other particulars in this section I am indebted to my friend Mr. Robert Proctor, who has kindly looked over the proof sheets, and pointed out errors and omissions.

I have been tempted to add a list of the manuscripts, which, though comparatively few in number (112), were the most notable part of the library; but without a full description of each volume such a list would be meaningless, and anything more than a list would be out of place.

S. C. COCKERELL.

PREFACE, BEING EXTRACTS FROM AN ARTICLE BY WILLIAM MORRIS ON THE ARTISTIC QUALITIES OF THE WOODCUT BOOKS OF ULM AND AUGSBURG IN THE FIFTEENTH CENTURY.

THE invention of printing books, & the use of wood-blocks for book ornament in place of hand-painting, though it belongs to the period of the degradation of mediæval art, gave an opportunity to the Germans to regain the place which they had lost in the art of book decoration during the thirteenth & fourteenth centuries. This opportunity they took with vigour and success, and by means of it put forth works which showed the best and most essential qualities of their race. Unhappily, even at the time of their first woodcut book, the beginning of the end was on them; about thirty years afterwards they received the Renaissance with singular eagerness and rapidity, and became, from the artistic point of view, a nation of rhetorical pedants. An exception must be made, however, as to Albert Durer; for, though his method was infected by the Renaissance, his matchless imagination and intellect made him thoroughly Gothic in spirit.

Amongst the printing localities of Germany the two neighbouring cities of Ulm and Augsburg developed a school of woodcut book ornament second to none as to character, and, I think, more numerously represented than any other. I am obliged to link the two cities, because the early school at least is common to both; but the ornamented works produced by Ulm are but few compared with the prolific birth of Augsburg. It is a matter of course that the names of the artists who designed these wood-blocks should not have been recorded, any more than those of the numberless illuminators of the lovely written books of the thirteenth and fourteenth centuries; the names under which the Ulm and Augsburg picture-books are known are all those of their printers. Of these by far the most distinguished are the kinsmen (their degree of kinship is not known), Gunther Zainer of Augsburg and John Zainer of Ulm. Nearly parallel with these in date are Ludwig Hohenwang & John Bämler of Augsburg, together with Pflanzmann of Augsburg, the printer of the first illustrated German Bible. Anthony Sorg, a little later than these, was a printer somewhat inferior, rather a reprinter in fact, but by dint of reusing the old blocks, or getting them recut and in some cases redesigned, not always to their disadvantage, produced some very beautiful books.

The earliest of these picture-books with a date is Gunther Zainer's

Golden Legend, the first part of which was printed in 1471; but, as the most important from the artistic point of view, I should name: first, Gunther Zainer's Speculum Humanæ Salvationis (undated but probably of 1471); second, John Zainer's Boccaccio De Claris Mulieribus (dated in a cut, as well as in the colophon, 1473); third, the Æsop, printed by both the Zainers, but I do not know by which first, as it is undated; fourth, Gunther Zainer's Spiegel des menschlichen Lebens (undated but about 1475), with which must be taken his German Belial, the cuts of which are undoubtedly designed by the same artist, and cut by the same hand, that cut the best in the Spiegel above mentioned.

See pages 13, 1, 3, 9 & 10

It should here be said that, apart from their pictures, the Ulm and Augsburg books are noteworthy for their border and letter decoration. The Ulm printer, John Zainer, in especial shone in the production of borders. A very handsome border (or half-border rather) with a zany in the corner, is used frequently in his books, & in Alvarus de planctu Ecclesiæ, 1474, is associated with an interesting historiated initial O. A curious alphabet of initials made up of leafage, good, but not very showy, is used in the De Claris Mulieribus and other books. An alphabet of large initials, the most complete example of which is to be found in Leonard Hol's Ptolemy, is often used and is clearly founded on the pen-letters, drawn mostly in red & blue, in which the Dutch 'rubrishers' excelled. In almost all but the earliest of Gunther Zainer's books a handsome set of initials is used, a good deal like the Ulm initials, but with the foliations blunter, and with less of geometrical forms: the pen origin of these is also very marked.

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page 2

Now it may surprise some of our readers, though I should hope not the greatest part of them, to hear that I claim the title of works of art, both for these picture-ornamented books as books, and also for the pictures themselves. Their two main merits are first their decorative and next their story-telling quality; and it seems to me that these two qualities include what is necessary and essential in book-pictures. To be sure the principal aim of these unknown German artists was to give the essence of the story at any cost, and it may be thought that the decorative quality of their designs was accidental, or done unconsciously at any rate. I do not altogether dispute that view; but then the accident is that of the skilful workman whose skill is largely the result of tradition; it has thereby become a habit of the hand to him to work in a decorative manner.

To turn back to the books numbered above as the most important of the school, I should call John Zainer's De Claris Mulieribus, and

page 1

the Æsop, and Gunther Zainer's Spiegel des menschlichen Lebens the most characteristic. Of these my own choice would be the De Claris Mulieribus, partly perhaps because it is a very old friend of mine, and perhaps the first book that gave me a clear insight into the essential qualities of the mediæval design of that period. The subject-matter of the book also makes it one of the most interesting, giving an opportunity for setting forth the mediæval reverence for the classical period, without any of the loss of romance on the one hand, and epical sincerity and directness on the other, which the flood-tide of renaissance rhetoric presently inflicted on the world. No story-telling could be simpler and more straightforward, and less dependent on secondary help than that of these curious, and, as people phrase it, rude cuts. And in spite (if you please it) of their rudeness, they are by no means lacking in definite beauty: the composition is good everywhere, the drapery well designed, the lines rich, which shows of course that the cutting is good. Though there is no ornament save the beautiful initial S and the curious foliated initials above mentioned, the page is beautifully proportioned and stately, when, as in the copy before me, it has escaped the fury of the book-binder.

See pages 3, 9 & 10

In the Æsop the drawing of the designs is in a way superior to that of the last book: the line leaves nothing to be desired; it is thoroughly decorative, rather heavy, but so firm and strong, and so obviously in submission to the draughtsman's hand, that it is capable of even great delicacy as well as richness. The figures both of man and beast are full of expression; the heads clean drawn and expressive also, and in many cases refined & delicate. The cuts, with few exceptions, are not bounded by a border, but amidst the great richness of line no lack of one is felt, and the designs fully sustain their decorative position as a part of the noble type of the Ulm and Augsburg printers; this Æsop is, to my mind, incomparably the best and most expressive of the many illustrated editions of the Fables printed in the fifteenth century. The designs of the other German and Flemish ones were all copied from it.

page 3

Gunther Zainer's Spiegel des menschlichen Lebens is again one of the most amusing of woodcut books. One may say that the book itself, one of the most popular of the Middle Ages, runs through all the conditions & occupations of men as then existing, from the Pope and Kaiser down to the field labourer, and with full indulgence in the mediæval love of formal antithesis, contrasts the good and the evil side of them. The profuse illustrations to all this abound in excellent pieces of naive characterisation; the designs are very well put

pages 9 and 10

together, and, for the most part, the figures well drawn, and draperies good and crisp, and the general effect very satisfactory as decoration. The designer of this book, however, has not been always so lucky in his cutter as those of the last two books, & some of the pictures have been considerably injured in the cutting. On the other hand the lovely genealogical tree crowns this book with abundant honour, and the best of the cuts are so good that it is hardly possible to rank it after the first two. Gunther Zainer's Speculum Humanæ Salvationis, and his Golden Legend have cuts decidedly ruder than these three books; they are simpler also and less decorative as ornaments to the page, nevertheless they have abundant interest, and most often their essential qualities of design shine through the rudeness, which by no means excludes even grace of silhouette: one and all they are thoroughly expressive of the story they tell.

See pages 13, 11 & 12

Of the other contemporary, or nearly contemporary printers, Bämler comes first in interest. His Rosencranz-Bruderschaft has but two cuts, but they are both of them, the one as a fine decorative work, the other as a deeply felt illustration of devotional sentiment, of the highest merit.

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To Conrad Dinckmut of Ulm, belonging to a somewhat later period than these last-named printers, belongs the glory of opposing by his fine works the coming degradation of book ornament in Germany. The Seelen-wurzgarten, ornamented with seventeen full-page cuts, is injured by the too free repetition of them; they are, however, very good; the best perhaps being the Nativity, which, for simplicity & beauty, is worthy of the earlier period of the Middle Ages. Das Buch der Weisheit (Bidpay's Fables) has larger cuts which certainly show no lack of courage; they are perhaps scarcely so decorative as the average of the cuts of the school, and are somewhat coarsely cut; but their frank epical character makes them worthy of all attention. But perhaps his most remarkable work is his Terence's Eunuchus (in German), ornamented with twenty-eight cuts illustrating the scenes. These all have backgrounds showing (mostly) the streets of a mediæval town, which clearly imply theatrical scenery; the figures of the actors are delicately drawn, and the character of the persons & their action is well given and carefully sustained throughout. The text of this book is printed in a large handsome black-letter, imported, as my friend Mr. Proctor informs me, from Italy. The book is altogether of singular beauty and interest.

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page 5

pages 6 and 7

All these books it must be remembered, though they necessarily (being printed books) belong to the later Middle Ages, and though some of them are rather decidedly late in that epoch, are thoroughly

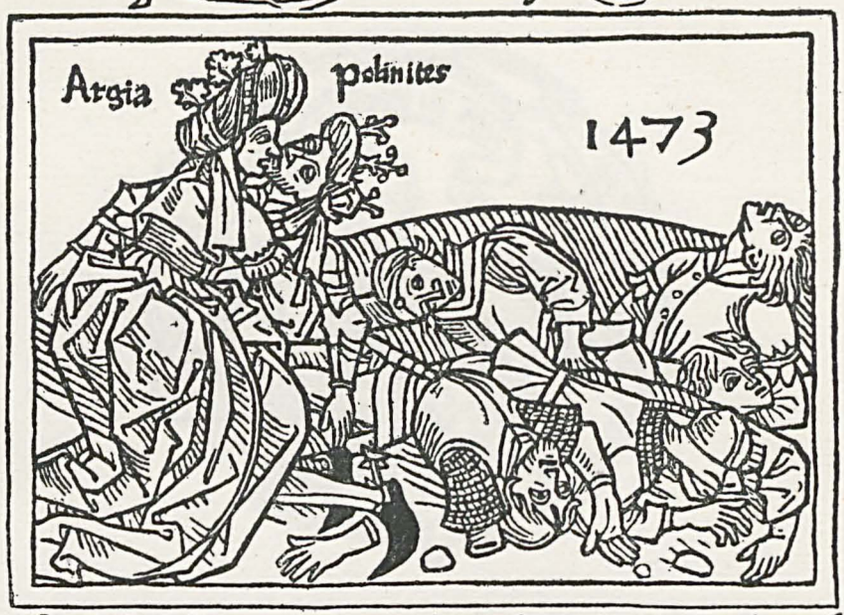
'Gothic' as to their ornament; there is no taint of the Renaissance in them. In this respect the art of book-ornament was lucky. The neo-classical rhetoric which invaded literature before the end of the fourteenth century (for even Chaucer did not quite escape it) was harmless against this branch of art at least for more than another hundred years; so that Italian book-pictures even are Gothic in spirit, for the most part, right up to the beginning of the sixteenth century, long after the New birth had destroyed the building arts for Italy: while Germany, whose Gothic architecture was necessarily firmer rooted in the soil, did not so much as feel the first shiver of the coming flood till suddenly, and without warning, it was upon her, and the Art of the Middle Ages fell dead in a space of about five years, and was succeeded by a singularly stupid and brutal phase of that rhetorical and academical art, which, in all matters of ornament, has held Europe captive ever since.

Nov. 5, 1894.

A LIST OF THE WOODCUTS OF THE FIFTEENTH CENTURY REPRODUCED IN THIS BOOK.

1. Half border from Albertus Magnus, De mysterio Missæ. Ulm, J. Zainer, 1473.
2 & 3. Two cuts, initial, and type from Boccaccio's De claris mulieribus. Ulm, J. Zainer, 1473.
4. Initial O from Alvarus Pelagius, De planctu Ecclesiæ. Ulm, J. Zainer, 1474.
5. Initial H and type from Ptolemæus, Cosmographia. Ulm, L. Hol, 1482.
6. Cut and type from Æsopi Fabulæ et Vita. Augsburg, A. Sorg, c. 1490.
7. Cut from Seelen-wurzgarten. Ulm, C. Dinckmut, 1483.
8. Cut from Das Buch der Weisheit. Ulm, C. Dinckmut, 1485.
9 & 10. Two cuts from Terence's Eunuchus in German. Ulm, C. Dinckmut, 1486.
11. Cut from Sprenger's Die erneuerte Rosenkranz-Bruderschaft. Ulm, Bamler, c. 1476.
12, 13 & 14. Three cuts and type from Rodericus Zamorensis, Der Spiegel des menschlichen Lebens. Augsburg, G. Zainer, c. 1475.
15 & 16. Two cuts and type from a Legenda aurea. Augsburg, G. Zainer, c. 1475.
17. Cut and type from Boccaccio's Cento Novelle. Augsburg, A. Sorg, 1490.
18. Cut & type from Der Spiegel der menschlichen Behaltnis. Augsburg, Monastery of Saints Ulric and Afra, c. 1471.
19. Cut and type from another edition of the same book. Augsburg, A. Sorg, 1476.
20 & 21. Two cuts from a book of impressions of the cuts in Bernard Richel's edition of Der Spiegel der menschlichen Behaltnis. Basel, 1476.
22. Cut and type from Cassianus, De institutis coenobiorum. Basel, J. de Amerbach, 1485.
23. Cut and type from Herbarius. Spires, J. and C. Hist, c. 1485.
24, 25, & 26. Three cuts & type from Der Spiegel der menschlichen Behaltnis. Spires, P. Drach, c. 1480.
27. Cut & type from Johannes Hildeshemensis, Die heiligen drei Könige. Strasburg, H. Knoblochtzer, c. 1484.
28. Cut and type from Justinian's Codex. Nuremberg, Frisner & Sensenschmid, 1475.
29 & 30. Two cuts from a Passional. Printed at Nuremberg by A. Koburger in 1488.

31. Cut and type from Thwrocz, Chronica Hungariæ. Brunn, 1488.
32 & 33. Two cuts from Die Bibel. Lubeck, S. Arndes, 1494.
34. Cut and type from the Saxon Chronicle. Printed at Mainz by P. Schoeffer in 1492.
35. Initial and type from Breydenbach's Opus peregrinationis ad sepulchrum Christi. Mainz, E. Reuwich, 1486.



Argia greca mulier ab antiquis argiuorũ regibus generosam ducens originẽ adriasti regis filia fuit / & spectabili pulchritudine suaviori de sæcũ temporaneis letum spectacu

1. Half-border from Albertus Magnus, De mysterio missæ. Ulm, John Zainer, 1473. Hain, 449.
2 and 3. Two woodcuts, initial and type, from Boccaccio's De claris mulieribus, printed at Ulm by John Zainer in 1473. This book contains 80 cuts and a very remarkable initial S.

Sandaca	63	18 ½
Orbadaru	62 ⅔	18
Primis magna	62	17

MEROES INSVLE

INC insula efficitur me roe regio a Nilo fluuio ab occasu prouincie infe rioris: & ab Astabora fluuio qui a parte ẽ ori entali & ciuitates in ea sunt

Meroe	61 ½	16 ½ ⅓
Sacolcha	61 ⅔	14 ¼

4. Initial O from Alvarus Pelagius, De planctu ecclesiæ. Ulm, John Zainer, 1474. Hain, 891.

5. Initial H and text from Ptolemæi Cosmographia. Ulm, Leonard Hol, 1482. Hain, 13540.

Cum bruta in bñficos sint grata ·quantomagis hi eē
c debent gratifici qui rationis sūt ptcipes ·sicut ex hac
fabula accipitur ¶ Formica ex sitī in fontem descen-
dit vbi dum bibere vellet in aquā cecidit columba quedam
arbore fontī eminente insuper sedens cū formicaz aquis ob-
rui conspiceret ramulum ex arbore rostro continuo fregit
ac sine mora deiecit in fontem ad quē formica se applicās
ex aquis in tutum se recepit·Ob iter aūt auceps quidaz ad-
uenit et ut columbā veneī calamos erigit ·formica id pci-
piens pedem alterum momordit aucupi·qui dolore auceps
concitus calamos dimisit quorum strepitu columba territa
ex arbore fugiēs vite periculum euasit·Ex quo habes be-
neficiorum grata esse bruta·cur ergo hoies sunt ingrati·

6. From Æsopi fabulæ et vita. Printed at Augsburg by Anthony Sorg, undated but c. 1490. Hain, 326. The cuts, of which there are 193 in the text, besides a large frontispiece cut of Æsop, appeared first in John Zainer's undated Ulm edition of c. 1473, & were next used by Gunther Zainer at Augsburg in two undated editions. Some at least of them are by the same designer as the 80 cuts in John Zainer's Boccaccio, De claris mulieribus. (See Nos. 2 & 3).

7. One of 17 full-page cuts (making 133 by repetition) in Seelen-Wurzgarten printed at Ulm by Conrad Dinckmut in 1483. Hain, 14584.

8. One of 126 full-page cuts in Das Buch der Weisheit der alten Weisen, printed at Ulm by Conrad Dinckmut in 1485. Hain, 4033.

9. One of 28 large cuts in a German translation of Terence's Eunuchus printed at Ulm by Conrad Dinckmut in 1486. Hain, 15436.

Der ander tail deß dritten vnderschaides · Bracht Parmeno die gab von Phedria vor der Thais hauß als sie gan wolt mit dem Traso essen · Die befalch sie jr wol zebehalten vnd gieng · Do schickt Traso den gnato für das er hieß das nachtmal beraiten ·

fij

10. From the same book as No. 9.

11. One of two full-page cuts in Sprenger's Die erneuerte Rosenkranz-Bruderschaft, printed at Augsburg by John Baemler, without date but c. 1476.

Rethorica die zeit freye küſt leret zier
lich vnd wol reden in maß wie gra
matica leret recht nach den regeln
reden· Alſo leret Rethorica zierlich
auſſprechen. Das iſt auch ein vrſach
als Hugo ſpricht warumb ſy erfü/
den iſt. Diſe küſt iſt höher kröfft vñ
über loblich Wann als Seneca ſpricht· die kunſt der
auſſprechung iſt über groß vnd iſt noch nye keynem
widerfaren das er ſy gantz begreyffen möchte. Vnd
iſt gnůg wölher czů einem teyl der ſelben empfangen

12. From Rodericus Zamorensis, Der Spiegel des menschlichen Lebens, printed at Augsburg by Gunther Zainer, without date but c. 1475. Hain, 13948. This book contains 54 different cuts in the text, one of which appears a second time. There is also a full-page genealogical tree of the Hapsburg family, of which a reduced facsimile appears in the Journal of the Society of Arts for Feb. 12, 1892, as one of the illustrations to a paper by William Morris on the Woodcuts of Gothic Books.

13 and 14. From the same book as No. 12.

amentes effecti miſerabiliter in terírent

De ſancto Silueſtro

Silueſter dicit̃ a ſile q̃d ẽ lux et terra q̃ſi lux tére id eſt eccleſie q̃ inſtar bone terre hĩ piguedinẽ bonne opacõis nigredinez huĩliacõis et dulcedinẽ deuocõis p iſta eĩ tria agnoſcit bona téra vt ait palladiꝰ vl̃ filueſtré dicit̃ a ſiluas a thæos q̃a hoĩes filueſtres a ĩcultos et duros ad fidẽ tra xit Vel ſicut dicit̃ ĩ glaſacõ ſilueſtré dicit̃ viridis agreſtis vmbroſꝰ nemoroſꝰ Viridis celeſtia contẽplã do Agreſtis ſeipm excolẽdo Vmbroſꝰ ab omĩ cõcupiſcentia refrigeratꝰ nemoroſꝰ ĩter arbores celi plãtatꝰ. Eiꝰ legendã co pilauiteuſebiꝰ eeſariẽſis q̃ bẽꝰ blaſiꝰ ĩ cõſilio ſeptuginta epi ſtcoporũakatholicis legẽdã cõmemorat ſicut in decreto habet

Silueſter a matre re & nomĩe iuſta geĩtus a cirino preſpi tero eruditꝰhoſpitali/ tatẽ ſumme exercebat thimotheꝰ aũt quidaz criſtianiſſimꝰ ab eo in hoſpiciũ ſuſcipit̃ q̃ tñ ob pſecucõnẽ ab alijs vitabatur ẗ. poſt annũ coronaz aſſecutꝰ mar/ tirij dum predicaret ꝑ/ ſtantiſſime fidem criſti Putans autem tarqui nius prefectus thymo·

15. One of 140 cuts, making 162 by repetition, in a Legenda aurea, printed at Augsburg by Gunther Zainer, without date, but c. 1475.

LOnginus fuit q̇daꝫ centurio q cuꝫ aliis militibꝰ cruci deo astãs iussu pylati latus lãcea perforauit. a videns sig̃ que fiebant solẽ scꝫ obscuratuꝫ & terre motum In xp̃m credidit. maxime ex eo ꝙ q̇dã dicunt ꝙ cuꝫ ex infirmitate ul' senectute eiꝰ ocli caligassent de sanguĩe xp̃i per lanceaꝫ decurrente

gen tůn sol nach dẽ jr in meiner historj vnd neuen mär bald v̄nemen solt. ¶ Jr solt wissen daꝫ

S iiij

16. From the same book as No. 15.
17. From Boccaccio's Cento novelle, printed at Augsburg by Anthony Sorg in 1490. Hain, 3281. This book contains 1 large cut and 87 small cuts.

Archa testam̃ti p̃figauit bt̃az v̄ginē mariā. Exo. xxv
Die arch des altten gesacz hat bedewt Mariam.

DIß was auch hie vor bezeichnet bey kūnig Pharao vnnd seinem volck von Egipten · dye gott beschloß vnnd versencket in dem rotten mere.

18. From Der Spiegel der menschlichen Behaltnis, printed at Augsburg, without date or name of printer, but c. 1471. This book, probably the first illustrated book produced at Augsburg, is printed in Gunther Zainer's type, and has always been ascribed to him. However, an interesting note, dated 1473, in a copy belonging to Mr. C. Fairfax Murray, states that it was printed at the Monastery of Saints Ulric and Afra. Several of the Augsburg printers lent their type to this Monastery.

19. From another edition of the same work, printed at Augsburg by Anthony Sorg in 1476. Hain, 14942.

Hie hatt der vatter des vlorenen sunns grosse
würtschafft vnd fründe mit dem verlorn sun

20 & 21. From a book containing 257 proof impressions of cuts from Der Spiegel der menschlichen Behaltnis, printed at Basel by Bernard Richel in 1476. Hain, 14936. 252 of these, making 255 by repetition, are from Richel's book, and are given in their proper order, but the series does not include the 21 illustrations to the Epistles and Gospels with which Richel's book ends. These are, however, with one exception, repetitions. 5 cuts in the printed book are absent from this series. Two of these represent the King of Moab sacrificing his Son, and The Return of the Prodigal, and their places are taken by the above cuts of the same subjects, which do not appear at all in the book itself. The paper used is large folio of the same size as Richel's. There are four cuts on each page with MS. descriptions by a contemporary German scribe. A manuscript on paper (Compilatio librorum historialium totius Bibliæ), written by the same scribe, is bound with the cuts in old red morocco.

tet diligentissime custodiri. Interroga patrem tuum et annunciabit tibi·senio res tuos et dicent tibi.

cxlvi

Viola

Violen

Viola frigida est ⁊ hũida in primo g̃du Do floribꝰ violaꝝ fit siropꝰ·⁊ zucꝝ violaꝝ ⁊ oleũ violaꝝ Et siropꝰ violaꝝ fit sic·flores violaꝝ coq̃nt² in aq̃ ⁊ ex colatura ⁊ zucro fit siropꝰ·vel ex succo floꝝ violaꝝ ⁊ zucro fit siropꝰ violaꝝ Vel flores violaꝝ dimittant² in aq̃ tepida ꝑ noctem ex cuius colatura ⁊ zucro fit siropus violarum· Sed ex violarum succo et zucro melior fit siropus· Et oleum

De appetenda discretione.

22. Cut of the Conversion of St. Paul from Cassianus, De institutis cœnobiorum, printed at Basel by J. de Amerbach (but without his name) in 1485. Hain, 4562. This is the only cut in the book.

23. From Herbarius, sine ulla nota, but printed at Spires by John and Conrad Hist about 1485. There are 150 cuts of plants in this book, with the name and number cut on each block. This is one of the earliest of the many printed herbals founded on the manuscripts of the 12th and 13th centuries, which culminated in the splendid Herbal of Fuchsius, printed by Isingrin at Basel in 1542.

Das iij capittel wie maria ward geboren

Am dritten künig büch am ersten
Künig salomons tron

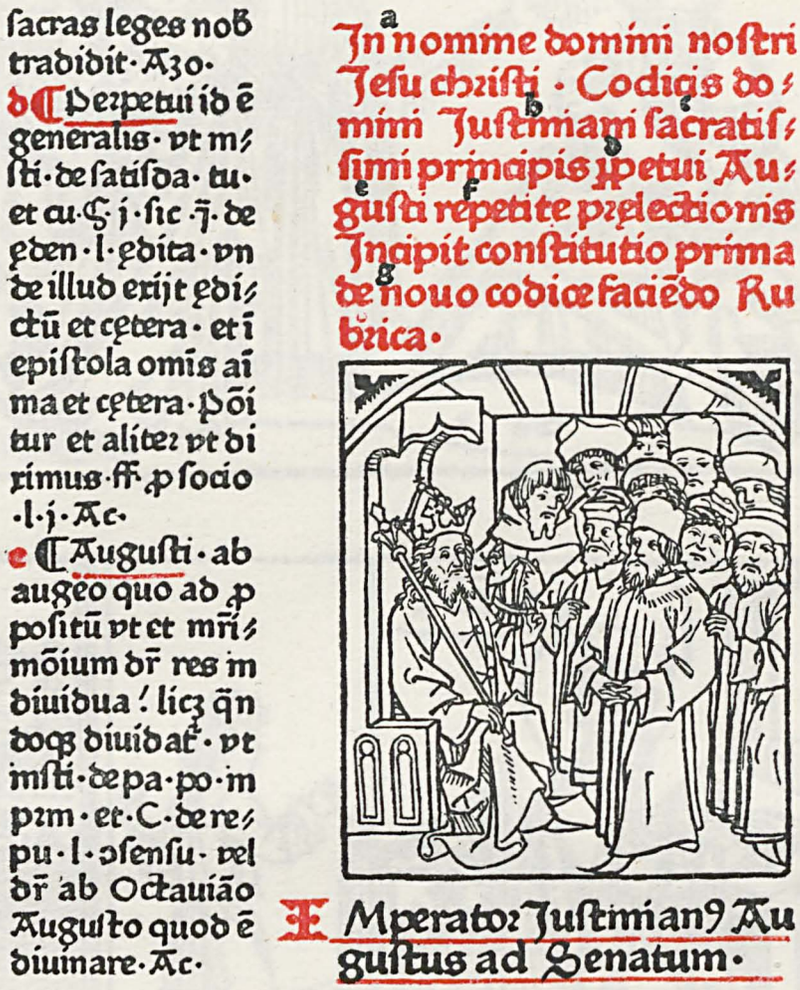
Hie nach vindestu mevon dē zwolff ten tage

NVn wil ich hie nach schryben Die epistelen vnd Die ewangelien · vnd ander materiē · Das Den Die cristēheit vnd Die heilige kirche liset vnd prediget · Das will ich ein wenig hie schriben

24, 25, and 26. From Spiegel der menschlichen Behaltnis, printed at Spires by Peter Drach without date, but c. 1480. Hain, 14935. The cuts in this book, of which 254 are different, making 277 by repetition, are copied from Richel's Basel edition of 1476.

Wie maria vnd Joſeph mit irem kind zů Babiloma in ei nen garten komen do wozent ſiben burnen inne do wůſche maria irem lieben kind die windlen ob den burnen.

27. From Johannes Hildeshemensis, Die heiligen drei Könige, printed at Strasburg by H. Knoblochtzer, c.1484. Hain, 9401. This book contains 53 cuts, making 58 by repetition.



sacras leges nob
tradidit · Azo ·
d ¶ Perpetui id ē
generalis · vt in-
sti · de satisda · tu ·
et cu · ¶ j · sic · ī · de
ęden · l · ędita · vn
de illud exijt ędi-
ctū et cętera · et ī
epistola omīs aī
ma et cętera · Pōi
tur et aliter vt di
ximus · ff · ꝓ socio
· l · j · Ac ·
e ¶ Augusti · ab
augeo quo ad ꝓ
positū vt et mr̄i-
mōium dr̄ res in
diuidua ! licz q̄n
doqꝫ diuidat · vt
insti · de pa · po · in
prm · et · C · de re-
pu · l · ɔsensu · vel
dr̄ ab Octauiāo
Augusto quod ē
diuinare · Ac ·

In[a] nomine domini nostri
Jesu christi · Codicis do-
mini Justi[b]niani sacratis-
simi principis ꝑpetui Au-
gusti[e] repetite[f] prelectionis
Incipit constitutio prima
de[g] nouo codice faciēdo Ru
brica ·

Emperator Justinianꝰ Au
gustus ad Senatum ·

28. From the Codex of the Emperor Justinian, printed at Nuremberg by Frisner and Sensenschmid in 1475. Hain, 9599. This book, which is a large folio, contains 10 small cuts like the above. It is one of the first books with woodcuts printed at Nuremberg.

29 and 30. From the Passional printed at Nuremberg by Anthony Koburger in 1488. Hain, 9981. There are 256 cuts like the above, making 259 by repetition.

De coronatiõe regis Andree tertij nepotis Andree regis scõi qui & venenus dictus est Sequitur.

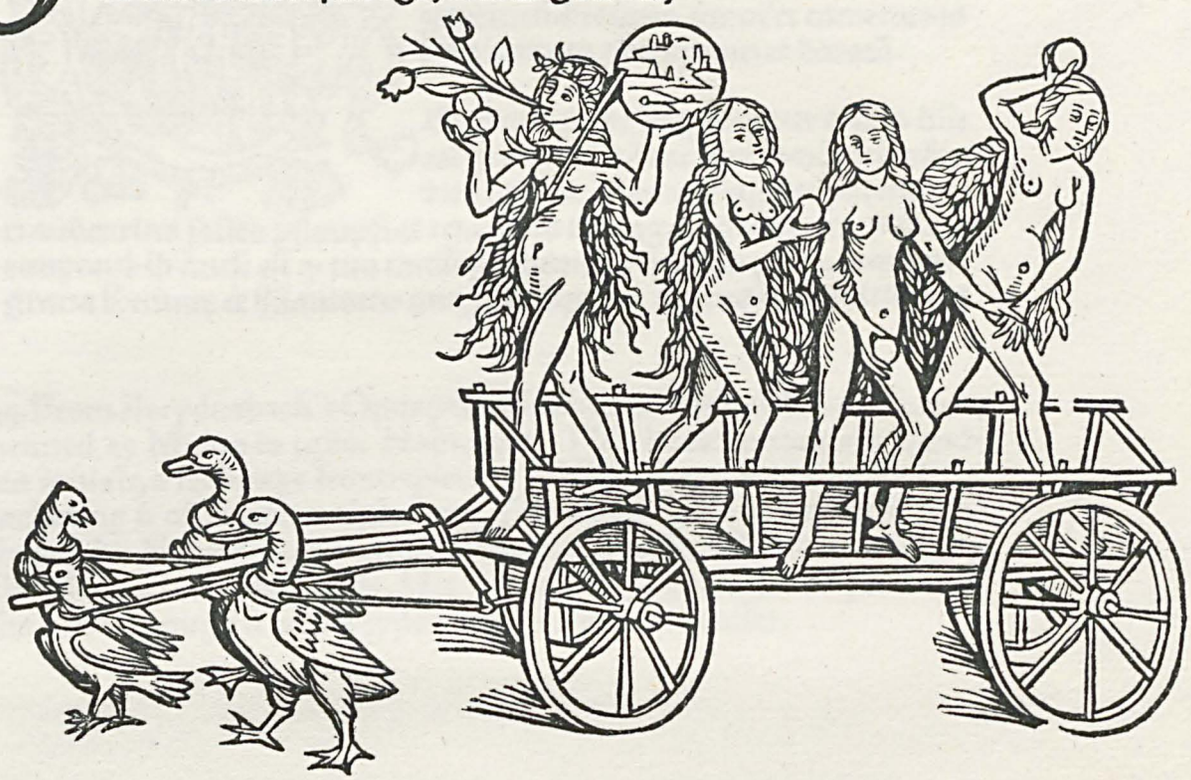
Ost cui⁹ regis morte: eodez ãno. xviij. die Andreas dux de venecijs coronat̃: qui viuẽte adhuc ladislao rege adduct⁹ ĩ hũgariã fuerat. Cui⁹ andree regis ortũ

31. From J. de Thwrocz, Cronica Hungariæ, printed at Brunn in Moravia in 1488 without name of printer. Hain, 15517. This book contains 1 full-page cut, and 36 large cuts like the above, making 41 by repetition.

32 and 33. From the Bible in the Low German dialect printed at Lubeck by Steffen Arndes in 1494. Hain, 3143. This rare book contains a large cut of St. Jerome, appearing 3 times; a small cut of St. Jerome, appearing 38 times; 85 large cuts to the Old Testament, making 91 by repetition; & 4 small cuts to the New Testament, making 13 by repetition.

·dcc·lxxxj·

In dussem iare toch konigh karle vppe de elue da hadde keyser iulius ge buwet eyne borch so to voren rede beroret is vnde buwede dar eyne tem= pel syner affgodinne de het he na siner tungē parthamena. dar affwart de borch genant partenopolis· vnde buwede dar eynē ster nen torne vñ ket dat bewarcken mit kemē wendē· Dar na buweden de sassen nach va ster vñ anbeden dusse godynne mit ören megedē· Vnde do konigh karle dar quam vnde vant dusse godynne mit ören megeden do vorstorde he de vnde wart de stadt geheten megdeborch·



34. From the Saxon Chronicle printed at Mainz by Peter Schoeffer in 1492. Hain, 4990. This book contains 8 full-page cuts; a large cut of a battle, which reappears 19 times; 35 cuts of half-length figures of royal persons, bishops, &c., making 463 by repetition; 12 cuts of 2 to 4 similar figures; making 32 by repetition; and 64 other cuts mostly of full-length figures with architectural or other backgrounds, making 118 by repetition; in all, 120 cuts, making 641 by repetition; besides numerous banners and shields of arms, and the woodcut initials in the margins.

Euerendiſſimo in xp̃o patri et dño dño Bertholdo ſancte Magũtiñ. ſedis Archiepiſcopo Sacri Romani Imperij per germaniã Archicancellario ac principi electorj dño ſuo gratioſiſſimo Bernhardus de Breydenbach dicte eccleſie Magguntineñ. decanus ſimul et camerarius obedientiam promptam et deuotã.

Euerendiſſime in xp̃o pater et dñe. dñe mi gratioſe. Cũ tue p̃ter morẽ meũ vſitatum ſcribere Reuerendiſſime pat̃nitatj audentius ſolito p̃ſumpſi. et rem haud tue dignã grauitatj exhibere temptaui. id cauſe eſt q̃ tua michi ſepenumero experta probataq̃ fruor gratia bonitate et hũanitate. qua p̃ter ſupraq̃ ceteros cumulatius in

35. From Breydenbach's Opus peregrinationis ad sepulchrum Christi, printed at Mainz in 1486. Hain, 3956. This book contains 2 woodcut initials, a full-page frontispiece, 7 folding views, & 15 smaller cuts, including 6 of Eastern alphabets. The views and smaller cuts were drawn by Erhard Reuwich of Utrecht, an artist who was taken by Breydenbach on his travels. His name also appears as the printer of the book, though it is in a type used by Peter Schoeffer.

A LIST OF THE PRINCIPAL BOOKS OF THE FIFTEENTH CENTURY, CONTAINING WOODCUTS, IN THE LIBRARY OF THE LATE WILLIAM MORRIS, ARRANGED ALPHABETICALLY ACCORDING TO TOWNS, WITH THE NUMBER OF CUTS IN EACH, AND REFERENCES TO HAIN'S REPERTORIUM BIBLIOGRAPHICUM.

ABBEVILLE.

1. Augustinus: La cité de Dieu. Jehan Dupré & Pierre Gerard, 1486. 23 large cuts, which were not printed at the same time as the text of the pages on which they appear. H. 2070.

2. Triumphe des neuf Preux. Pierre Gerard, 1487. 11 cuts. H. 15642.

(ANGOULEME).

3. Eruditorium penitentiale. Sine nota, but the type of Pierre Alain and André Cauvin, c. 1492. 17 cuts. (See Thierry-Poux, p. 20.) Not in Hain.

ANTWERP.

4. Æsopus. Gerard Leeu, 1486. 191 cuts, making 192 by repetition. H. 329. Campbell, 26.

5. Ludolphus de Saxonia: Boeck van den leven Jhesu Christi. Gerard Leeu, 1487. 146 cuts, making 181 by repetition. H. 10048. Campbell, 1181.

6. Die Cronyke van Brabant. Roland van den Dorp, 1497. 48 cuts (including printer's device), making 97 by repetition, and 6 woodcut genealogical tables. H. 5004. Campbell, 508.

AUGSBURG.

7. Die Bibel. Without name or date, but Gunther Zainer, c. 1475. 71 large historiated initials, making 74 by repetition. H. 3133.

8. Rodericus Zamorensis: Der Spiegel des menschlichen Lebens. Sine nota, but Gunther Zainer, c. 1475. Full-page cut of Hapsburg genealogy, and 54 different cuts in text, one of which appears a second time. H. 13948. See pages 9 and 10.

9. Voragine (J. de): Legenda aurea. Sine nota, but Gunther Zainer's type, c. 1476. Folio. 2nd Roman letter with Gothic heading on f. 3. 2 ff. unnumbered, 397 ff. numbered, 1 f. unnumbered. Without signatures. 39-43 lines. Woodcut initials. 140 cuts, making 162 by repetition. Not in Hain. See pages 11 and 12.

10. Speculum humanæ salvationis. Sine nota, Gunther Zainer's type, but printed at the Monastery of Saints Ulric and Afra, c. 1471. 176 cuts, making 192 by repetition. One large initial I, and small open outline capitals. H. 14929. See page 13.

11. Gregorius Magnus: Das Buch genannt Dialogus. Without printer's name. Baemler's type, but printed at the Monastery of SS. Ulric and Afra, 1473. 1 full-page cut. H. 7970.

12. Nider (J.): Die vierundzwanzig goldnen Harfen. Hans Baemler, 1472. 1 full-page cut. H. 11847.

13. Evangelien und Episteln. On f. 366, verso: ¶Gedruckt vnd volenndet zu Augspurg von Johanne Bamler An sant Matheus abent Anno ... im lxxiiij jar. Folio. Gothic letter. 366 ff. numbered on both sides 1-167 & 1-199. 28 lines. Without signatures. Woodcut initials. 45 small cuts, making 54 by repetition, & 1 full-page cut. Not in Hain.

14. Megenberg (Cunrat von): Das Buch der Natur. Baemler, 1475. Woodcut initials, and 12 full-page cuts. H. 4041.

15. Sprenger (J.): Die erneuerte Rosenkranz-Bruderschaft. Sine nota, but Baemler, c. 1476. 2 full-page cuts, woodcut initials, & the arms of Cologne and Augsburg at the foot of the first page of text. H. 14961. See page 8.

16. Auslegung des Amts der heiligen Messe. Without printer's name, but Baemler's type. 1484. 2 full-page cuts. Not in Hain.

17. Spiegel der menschlichen Behaltnis. Anthony Sorg, 1476. 178 cuts, making 209 by repetition. H. 14942. See page 13.

18. S. Amandus (Heinrich von Berg): Der Seusse. Sorg, 1482. 6 full-page cuts and 10 smaller cuts. 3 large historiated initials, making 4 by repetition, and 1 smaller woodcut initial. Not in Hain.

19. Reichental (U. von): Concilium zu Costencz. Sorg, 1483. 249 folios incorrectly numbered as ccxlvii. 44 large cuts & 1158 shields of arms. H. 5610.

20. Lanzkranna (S.): Die Himmelstrasse. Sorg, 1484. 1 large cut. H. 9898.

21. Boccaccio: Cento novelle. Sorg, 1490. 1 large cut and 87 small cuts. H. 3281. See page 12.

22. Æsopus: Fabulæ et Vita. Sine nota, but same type as Nos. 21 and 23, c. 1490. Large frontispiece cut of Æsop and 193 cuts in text from the undated editions of the two Zainers. H. 326. See page 3.

23. Buchlein von dem Leben und den Leiden unsers Herrn. Sorg, 1491. 70 cuts, making 74 by repetition. H. 4060.

24. Theramo (J. de): Belial. Hans Schonsperger, 1487. Same type as used by Conrad Dinckmut at Ulm in Der Seelenwurzgarten, 1483. 20 cuts, making 38 by repetition. Not in Hain.

25. Der teutsch Esopus. Schonsperger, 1498. 191 small cuts, making 194 by repetition, in addition to the cut of Æsop, which appears twice. This copy lacked 6 leaves. H. 340.

AUGSBURG, continued.

26. Thwrocz (J. de): Chronica Hungariæ. Erhard Ratdolt, 1488. 34 cuts, making 67 by repetition, in addition to the publisher's device. 25 of the cuts represent royal and other persons, usually enthroned, & 16 of these are repeated with portions of the backgrounds cut away. There are 4 small cuts of battles repeated 17 times. H. 15518.

27. Psalterium cum apparatu vulgari. Ratdolt, 1494. 13 historiated woodcut initials. H. 13510.

BASEL.

28. Spiegel der menschlichen Behaltnis. Bernard Richel, 1476. A book of impressions of 252 of the cuts. Described fully on p. 14.

29. Alphonsus a Spina: Fortalitium fidei. Sine nota, but Richel, c. 1475. 1 cut, similar in style to those in No. 28. H. 871.

30. Panormitanus: Lectura super quinque libros decretalium. 5 vols. Large folio. 1477. Without printer's name, but printed by Michael Wenszler. 6 cuts. H. 12309.

31. Augustinus: Sermonum opera plura ac diversa. 2 vols. Johannes de Amerbach, 1494 and 1495. 1 cut in each volume. H. 2008.

32. Cassianus (J.): De institutis Coenobiorum. Basel, 1485. Without printer's name, but J. de Amerbach. 1 cut. H. 4562. See page 15.

33. Præcordiale sacerdotum. Basel, 1489. Without printer's name, but J. de Amerbach. Small 8vo. Gothic letter. 120 ff. 27 lines. 1 early cut of Virgin and Child. Not in Hain.

34. Bertholdus: Horologium devotionis. Sine nota, but J. de Amerbach, c. 1489. Bound with No. 33 in original stamped leather. 36 cuts, 7 of which are of a later character than the others. H. 2990.

35. Vegius (M.): Philalethes. Sine nota, but Amerbach or Furter, c. 1490. 4to. Gothic letter of 3 sizes. Woodcut initials and 1 full-page cut. Not in Hain.

36. Quadragesimale de filio prodigo. Michael Furter, 1495. 15 cuts, making 17 by repetition. H. 13628.

37. Ivo Carnutensis: Panormia seu Summa Decretorum. M. Furter, 1499. 1 cut. H. 9328.

38. Defensorium inviolatæ perpetuæque virginitatis Mariæ. Sine nota, but Leonhart Ysenhut, c. 1489. 53 cuts. H. 6086.

39. Hieronymus: Epistolæ. Nicholas Kesler, 1497. 1 cut. H. 8565.

40. Brant (S.): Stultifera navis. J. Bergmann de Olpe, 1497. 112 cuts, making 117 by repetition. H. 3746.

41. Brant (S.): Varia carmina. J. Bergmann de Olpe, 1498. 3 large cuts as well as 3 on the title. H. 3731.

42. Cato (D.): Disticha de moribus. Basel, 1486. Without printer's name. 1 cut from Gerard Leeu's edition of 1485. H. 4719.

LUBECK.

63. Rudimentum novitiorum. Lucas Brandis de Schass, 1475. 2 double-page woodcut maps. 50 full-page genealogical chains, making 67 by repetition. 42 other cuts, making 258 by repetition, including those which appear on the same pages as the chains but not linked to them. A woodcut border which appears twice, a marginal initial I containing a tall figure, and 5 other large woodcut initials, 4 of which contain figure subjects. In the British Museum copy the 5th of these, a C, is filled in with a small movable block, like the others. H. 4996.

64. Josephus: De antiquitate & De bello Judaico. Sine ulla nota, but Lucas Brandis, c. 1475. Page headings in some cases stamped with capitals in outline, in other cases written. The type and ornaments are the same as in the Rudimentum novitiorum, which was perhaps printed after this book. The long initial I, containing a figure with a scroll, appears 3 times. There are 12 other large woodcut initials. These recur and in most cases enclose small figure subjects, of which 5 are different. There are also numerous small woodcut initials. H. 9450.

65. Revelationes S. Birgittæ. Barth. Ghotan, 1492. 4 full-page cuts. 1 cut of a scribe, and 10 pages on which there are made-up cuts (23 different pieces, making 51 by repetition). Woodcut initials, 9 of which contain figure subjects appropriate to the book. H. 3204.

66. Bible in the Low German dialect. Steffen Arndes, 1494. Large folio. Gothic letter of two sizes. 492 ff. unnumbered. 2 columns of 66 lines. A large cut of St. Jerome, appearing 3 times; a small cut of St. Jerome, appearing 38 times; 85 large cuts to the Old Testament, making 91 by repetition; and 4 small cuts to the New Testament, making 13 by repetition. There are 5 blank spaces in the Old Testament intended for illustrations. Rubrications and woodcut initials. The last section (qq) has incorrect signatures. Device with Imperial Arms after colophon. H. 3143. See page 21.

LYONS.

67. Boccaccio: La Ruyne des nobles Hommes et Femmes. M. Huss and J. Schabeller, 1483. 9 cuts. H. 3342.

68. René d'Anjou: L'Abuzé en Court. Sine nota, but perhaps M. Huss, c. 1490. 9 cuts, making 11 by repetition, in addition to a device on the title. H. 31.

69. Les quatre fils Aymon. 1493. Without printer's name. 21 cuts, making 28 by repetition. H. 2227.

70. Guillermus Parisiensis: Postilla super epistolas et evangelia. Printed by J. Trechsel. 1 large cut, and 41 small cuts, making 52 by

LYONS, continued.

repetition. Not in Hain, though about 70 editions of this book are described.

71. Bertrand du Guesclin. Sine nota. 88 ff. 2 columns of 35 lines. 21 cuts, making 29 by repetition. H. 8146.

MAINZ.

72. Chronik der Sachsen. P. Schoeffer, 1492. H. 4990. See page 22.

73. Turrecremata (J. de): Meditationes. J. Numeister, 1479. 34 metal cuts. This book was in the original stamped leather, with clasps and bosses, the name of the binder or first owner being stamped on the front. H. 15726.

74. Breydenbach (Bernardus de): Opus peregrinationis ad sepulchrum Christi. Erhard Reuwich, 1486. H. 3956. See page 23.

75. Cuba (J. de): Hortus Sanitatis. J. Meydenbach, 1491. 7 full page cuts and 1066 small cuts. H. 8944.

MODENA.

76. Lichtenberg: Pronosticatione. P. Maufer, 1492. 45 cuts. This is a close copy of the two editions printed by Richizola at Modena, c. 1492. The cuts are of the same size and design, but from different blocks. H. 10089.

NAPLES.

77. Aretinus (L.): L'Aquila. Ayolphus de Cantono, 1492. Woodcut title-page, border and initials. The border is Hebrew. H. 1577.

NUREMBERG.

78. Justinianus: Codex. Frisner and Sensenschmid, 1475. 10 small cuts. H. 9599. See p. 18.

79. Auslegung des Amts der heiligen Messe. F. Creussner, undated, but c. 1484. 1 large cut of the Salutation. H. 2143.

80. Die Bibel. A. Koburger, 1483. 108 cuts, making 109 by repetition, from H. Quentell's Cologne Bible. H. 3137.

81. Passional. A. Koburger, 1488. 256 cuts, making 259 by repetition. H. 9981. See p. 19.

82. Der Schatzbehalter. A. Koburger, 1491. 92 full page cuts, making 97 by repetition. H. 14507.

83. Schedel (H.): Liber Chronicarum. A. Koburger, 1493. 645 cuts, making 1809 by repetition. An analysis is given on pages 35 & 36. H. 14508.

84. Revelationes S. Birgittæ. A. Koburger, 1500. 6 full page cuts, making 7 by repetition. A cut of 'Magister Magnus.' 9 pages of made up subjects, in which 25 cuts are used, making 51 by repetition. H. 3205.

PARIS.

85. La Mer des Hystoires. Pierre le Rouge for Vincent Commin, 1488-9. Folio. Gothic letter. Vol. I: 4 ff. unnumbered, 257 ff. numbered, and 9 ff. unnumbered, including 1 blank. Vol. II: 273 ff. incorrectly numbered as 271, 1 blank & 36 ff. unnumbered. 2 columns of 50 lines. 72 small cuts, making 377 by repetition; 2 double-page maps; 50 full page genealogical chains; a large cut of Clovis, which appears twice; 3 large woodcut initials (I, S, and P) recurring; and marginal ornaments, often repeated. Not in Hain.

86. Boccaccio: La Louenge et Vertu des nobles et cleres Dames. A. Verard, 1493. 11 cuts, making 80 by repetition. H. 3337.

87. Bonnor (H.): L'Arbre des Batailles. Verard, 1493. 25 cuts, making 116 by repetition, besides Verard's device. Not in Hain.

88. Tristan Chevalier de la Table Ronde. Verard, 1496. Folio. Gothic letter. Books 1 and 2, 180 ff. and 152 ff. respectively, incorrectly numbered, with 4 unnumbered ff. at the beginning. 2 columns of 40 lines. 6 cuts, making 7 by repetition. Woodcut initials. Not in Hain.

89. Boccaccio: La genealogie des Dieux. Verard, 1498. 10 large cuts, making 13 by repetition. 19 small cuts, making 31 by repetition. H. 3325.

90. Merlin. Printed for A. Verard, 1498. Folio. Gothic letter. Vol. I: 6 ff. unnumbered, 215 ff. incorrectly numbered as 211, and a final leaf, probably blank. Vol. II: 6 ff. unnumbered, 172 ff. numbered. Vol. III: 8 ff. unnumbered, 152 ff. numbered. 2 columns of 35 lines in vols. 1 & 2, of 34 lines in vol. 3. In vol. 3 there is 1 cut only, in vols. 1 and 2 there are 3 cuts, making 22 by repetition. H. 11086.

91. Valla (L.): Apologues et Fables. Sine ulla nota, but apparently printed for Verard, c. 1498. Small folio. Gothic letter. 36 ff. unnumbered. 2 columns of 33 lines. 22 cuts, making 35 by repetition. Not in Hain.

92. Paris et Vienne. Printed by J. Treperel, without date, but c. 1498. 4to. Gothic letter. 52 ff. unnumbered. 30 lines. 11 cuts, making 27 by repetition, besides the printer's device. Not in Hain.

93. Millet (J.): La destruction de Troye le grant. J. Driart, 1498. 27 cuts, making 32 by repetition. H. 11165. Other editions with cuts are Paris, J. Bonhomme, 1484; Paris, without name, 1490; Lyons, M. Huss, 1485, 1491, and 1500; and Lyons, G. Leroy, 1485.

ROME.

94. Turrecremata (J. de): Meditationes. Ulric Hahn, 1478. 32 large cuts. There is apparently no cut of a Jesse tree in this edition, and f. 30 is blank. H. 15725.

95. Barberiis (P. de): Opuscula. Without place or date. Printed by

ROME, continued.

Riessinger & Herolt, c. 1482. Initials from Sweynheym & Pannartz' Suetonius of 1470. 13 cuts of Sibyls and woodcut border. H. 2453.

96. Ochsenbrunner (T.): Priscorum heroum stemmata. J. Besicken & S. Mayr, 1494. 1 full-page cut, woodcut border, half border, and initial. 16 cuts of heroes in text, making 75 by repetition. H. 11934.

97. Turrecremata (J. de): Meditationes. S. Planck, 1498. 33 cuts. H. 15728.

98. Mirabilia Romæ. S. Planck, 1500. Small 8vo. Gothic letter. 56 ff. unnumbered. 23 lines. 10 cuts in ornamental borders. Not in Hain

SCHIEDAM.

99. Brugman (J.): Vita S. Lydwinæ. Without printer's name, 1498. 24 cuts, making 25 by repetition, an initial P containing a figure of S. Veronica, and smaller woodcut initials. H. 4002. Campbell, 383.

SPIRES.

100. Spiegel der menschlichen Behaltnis. Peter Drach, without date, but c. 1480. 254 cuts, making 277 by repetition. H. 14935. See p. 16.

101. Herbarius. Sine nota, but J. & C. Hist, c. 1485. 150 cuts of plants. H. 8443 and 8448. See page 15.

STRASBURG.

102. Molitoris (U.): De lamiis et phitonicis mulieribus. Sine nota, but M. Flach, c. 1495. 7 cuts. H. 11536.

103. Vegius (M.): Philalethes. Sine nota, but H. Knoblochtzer, c. 1480. 1 cut and 2 woodcut initials roughly copied from those in the edition printed by J. de Monteregio at Nuremberg. H. 15926.

104. Æsopi vita et fabulæ. Sine nota, but H. Knoblochtzer, c. 1484. 2 woodcut borders. Woodcut initials. 190 cuts in text, in addition to a large cut of Æsop. H. 327.

105. Johannes Hildeshemensis: Die heiligen drei Könige. Sine nota, but H. Knoblochtzer, c. 1484. 53 cuts, making 58 by repetition. Woodcut initials. H. 9401. See page 17.

106. Die sieben weisen Meister. Sine nota, but H. Knoblochtzer, c. 1484. Woodcut initials and half border. 43 cuts, making 52 by repetition. Not in Hain.

107. Rolewinck: Fasciculus Temporum. J. Pryss, 1487. Diagrams, and 8 cuts, making 22 by repetition. H. 6936.

108. Capua (J. de): Directorium humanæ vitæ. Sine nota, but J. Pryss, c. 1488. 114 cuts, making 119 by repetition. H. 4411.

109. Otto von Passau: Die vierundzwanzig Alten, oder der goldne Thron. M. Schott, 1483. Folio. Gothic letter. 154 ff. unnumbered and without signatures. 40 lines. 4 cuts, making 26 by repetition.

STRASBURG, continued.

1 woodcut initial S, & an ornamental border. Sorg's first edition was printed in 1480. Not in Hain.

110. Hystori von Alexander. M. Schott, 1493. 25 cuts, making 28 by repetition. Woodcut initials. H. 793. The cut of a banner in which there are 3 bells is copied from one in Die neue Ehe, Augsburg, Sorg, 1476. No doubt all the cuts are copied from one of Sorg's editions. Schott issued two previous editions, in 1488 and 1489.

111. Horatius: Opera. J. Gruninger, 1498. 100 different cuts, made up and recurring many times. H. 8898.

112. Terentius: Opera. Gruninger, 1499. 7 large cuts, and 88 small cuts, which are constantly repeated in made up subjects. Many of these are from the Horace. H. 15432.

113. Hortulus Animæ. W. Schaffener, 1498. Small 8vo. 72 cuts in the style of Gruninger's cuts, making 74 by repetition. H. 8936.

TUBINGEN.

114. Biel: Epitoma expositionis Canonis Missæ. Printed for F. Meynberger, bookseller, without printer's name, but by J. Otmar. Date in preface, 1499. 1 cut and a curious initial T. H. 3180.

ULM.

115. Albertus Magnus: De mysterio Missæ. J. Zainer, 1473. Woodcut half-border, and initials in outline. H. 449. See page 1.

116. Boccaccio: De claris mulieribus. J. Zainer, 1473. Large initial S, representing the Serpent tempting Eve. 80 other cuts. H. 3329. See page 1.

117. Alvarus Pelagius: De planctu Ecclesiæ. J. Zainer, 1474. Woodcut half-border, which occurs twice, & 4 large woodcut initials. H. 891. See page 2.

118. Ptolemæus: Cosmographia. L. Hol, 1482. 31 double-page maps and one on a single page. The descriptions of these have woodcut borders, which is not the case in the edition printed with the same type by Reger in 1486. Woodcut initials, 2 of which are historiated, and a few diagrams. H. 13540. See page 2.

119. Seelen-wurzgarten. C. Dinckmut, 1483. 17 full-page cuts, making 133 by repetition. The same type was used by Schoensperger at Augsburg. H. 14584. See page 4.

120. Das Buch der Weisheit der alten Weisen. C. Dinckmut, 1485. 126 full-page cuts. H. 4033. See page 5.

121. Terentius: Eunuchus, in German. C. Dinckmut, 1486. 28 large cuts. H. 15436. See pages 6 and 7.

122. Ptolemæus: Cosmographia. J. Reger, 1486. 32 double-page

ULM, continued.

maps. The initials, except the historiated N and C, are different from those in Hol's edition. H. 13540.

123. Caoursin: Stabilimenta Rhodiorum militum. J. Reger, Aug. 1496. 20 full-page cuts, and a cut of the Arms of Cardinal Pierre d'Aubusson. H. 4364a.

124. Caoursin (G.): Opera. J. Reger, Oct. 1496. 36 full-page cuts. Woodcut initials. H. 4369.

125. Itinerarium beatæ Virginis Mariæ. Sine nota, but J. Reger, c. 1496. Same type as Nos. 123 & 124. 19 full-page cuts, 18 of which contain 3 subjects. H. 9322.

UTRECHT.

126. Rolewinck: Fasciculus Temporum. J. Veldener, 1480. Woodcut border, which appears twice. Printer's device in small border of the same character, appearing twice. Elaborate initial G. 19 small cuts, making 34 by repetition, & numerous small shields. H. 6946.

VENICE.

127. Forestus (J. P.): Supplementum Chronicarum. B. Ricius de Novaria, 1490. 41 small cuts, making 63 by repetition, and 6 larger cuts, including careful views of Rome and Venice. H. 2808.

128. Forestus: Supplementum Chronicarum. By the same printer, 1492. Woodcut initials and border. 36 small cuts, making 43 by repetition, and 6 larger cuts. The small cuts (except that of Noah's Ark) and 5 of the larger cuts appear in the previous edition, which has a different cut of the Creation, & no border or title-page. H. 2809.

129. Biblia Latina. Simon Bevilaqua, 1498. Woodcut initials. 62 small cuts, making 71 by repetition, and 2 large cuts. Many of the small cuts are signed 'b.' Bevilaqua printed an earlier edition in 1494. H. 3124.

130. Hieronymus: Le vite di Sancti Padre. Sine nota, perhaps J. Rubeus, c. 1492. Folio. Roman letter. 154 ff. incorrectly numbered, & 4 ff. unnumbered, including a final page probably blank. 2 columns of 59 lines. Woodcut border and small initials. 1 large cut. 165 small cuts, making 250 by repetition. F. 1, recto, Title: Uita di sancti padre vulgare historiata. F. 157, verso: Finisce la tabula de le vite di sancti padri/LAUS DEO. Not in Hain.

GERMAN, SINE NOTA.

131. Hieronymus: Leben der heiligen Altväter. 106 cuts, making 150 by repetition. H. 8603. There is another edition of this book in Low German, with the same type and cuts and with signatures. There are also two editions of Der Endcrist in the same type.

ANALYSIS OF THE WOODCUTS IN THE LATIN EDITION OF THE NUREMBERG CHRONICLE.

		Repeats
Title page	1	
Full page cuts of		
The Creator	1	
Christ and His Apostles	1	
The Expulsion of Antichrist	1	
The Last Judgment	1	
Double page cuts of		
The German Emperor and his Electors	1	
The Electorates	1	
N. Europe	1	
The Ancient World	1	
The Destruction of Jerusalem	1	
26 different cities	26	
Large cuts of		
22 cities and countries	22	47
Pope Pius II. and the Emperor Frederick III.	1	
4 dancing skeletons	1	
A storm at Constantinople	1	
3 marginal bars, each containing 7 monsters	3	
31 small cuts of apparitions, monsters, comets, &c.	31	18
84 cuts of scriptural and historic incidents	84	3
15 cuts of martyrdoms	15	
3 cuts of monasteries	3	20
7 cuts of Evangelists & Fathers of the Church, seated	7	
Full length figures of		
Henry II. and S. Kunegund	1	
8 Patriarchs and Kings	8	
5 Emperors	5	9
4 Founders of monastic orders	4	
Half length figures of		
2 Papal Synods	2	20
Translators of the Septuagint	1	
10 persons	1	2
In the Genealogical trees		
47 cuts containing a total of 352 half length figures not repeated	47	
1 cut of 3 Amazons	1	1
4 cuts of 2 Emperors	4	2
12 „ 2 Consuls	12	21
35		

In the Genealogical trees, continued				Repeats
11	cuts of	2	Saints	11 9
10	,,		Kings and Queens, &c.	10 4
24	,,		Emperors	24 78
44	,,		Kings	44 226
6	,,		Queens	6 8
13	,,		High Priests	13 37
28	,,		Popes	28 198
4	,,		Cardinals	4 2
21	,,		Bishops	21 65
80	,,		Saints and Martyrs	80 50
22	,,		Monks and Hermits	22 20
66	,,		Various men	66 302
19	,,		Various women	19 13
7 small cuts of regal insignia				7 9
				645 1164
			Repeats	1164
			Total	1809

A few woodcut inscriptions in the text, as well as the connecting ornaments of the genealogical trees, are excluded from the above count. Some of the blocks of consuls, which have been cut twice from the same design, are reckoned as 1 cut, and the cuts that reappear with an alteration (such as the removal of a halo, palm, or crozier) are counted as simple repeats.

Here ends Some German Woodcuts of the Fifteenth Century, for which the blocks (with one exception) were prepared by Walker and Boutall under the direction of the late William Morris. Now edited by S. C. Cockerell, and printed at the Kelmscott Press, Upper Mall, Hammersmith. Finished on the 15th day of December, 1897.

Sold by the Trustees of the late William Morris at the Kelmscott Press

ML-2

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